

BALLROOM DANCEMAGAZINE

JULY 1961 25 CENTS

**¡BANG!
¡BANG!**



Photo: Jack Mitchell

Ed Sims and
Phyllis Rodriguez

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BRONX BEDTIME STORY

Once upon a time in a village called Bronx, which was situated in the great new city of York, there lived a family by the name of Anga, Pach, the father, was a violin maker, his wife, a lovable lady referred to as 'Ma' by just everyone that knew her, and their son Charles who was called 'Char' for short. Though he was not. Now Char used to bother his poor father to make him a violin but 'Pach' as he was called, could not afford the materials to give his son a violin.

One birthday, Char awoke to find a present on his pillow. He quickly unwrapped it and lo and behold it was a wonderful wooden flute. Before Char was out of bed he was busily blowing his flute and being thrilled by the wonderful sounds that came out.

Ma sternly called to Char to 'get up you lazy boy and wash and dress and come to the table.' Char reluctantly put his flute aside and obeyed his mother's request, as he was a good boy. Finally when he was ready he ran to the dining table to show his father Pach and his mother Ma, his wonderful present which he said had no doubt been placed on his pillow during the night by the good fairy. His parents laughed as they knew where the

present had come from but they were delighted to see how much Char loved his gift.

As soon as Char finished his food he ran off to the woods to see his animal friends and to play the wooden flute for them. When he arrived at the clearing where they always met, the animals had gathered in a big circle and were dancing around singing 'Happy Birthday'. Char couldn't restrain himself and began to play his flute. When the animals heard the strange sounds they stopped dancing as they didn't know what to do to these unusual sounds. They were all depressed but Char didn't notice it right away and kept right on playing. When he stopped he looked around and all his friends had left.

Char was so unhappy as he thought the animals didn't love him anymore. He trudged home, went to his room, put his lovely flute aside, lay upon his bed and cried.

Pach, who was busily making a violin for a rich man, heard his son crying on his birthday and this almost broke his heart. Before he could ask his son what the trouble was, his pet cat who had been at the animal party, spoke up and told Pach about the misunderstanding. (Cont'd on page 11)

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COVER DANCERS: Ed Sims and Phyllis Rodriguez will be remembered by readers as the "Cruise Ship Dancers" in the Feb. 1961 issue. They have recently returned from doing the "Show of Shows" in Caracas, Venezuela, and an engagement at La Concha Hotel in Puerto Rico. They are performing and teaching this

summer at the Essex and Sussex, Spring Lake, New Jersey.

In cover photo, Miss Rodriguez' gown is by Heiser of New York, her coiffure is by Raymond Payne of the Waldorf, and her shoes by Chandler. Mr. Sims' dancing shoes are by Lefcourt.

EDITORIAL CONFERENCE

between our Research Man and our Cover Couple, Ed Sims and Phyllis Rodriguez:

Research Man: So what's new?

Sims & Rodriguez: Man, haven't you heard? La Pachanga is what's new!



R.M.: Is that what you're dancing?

S. & R.: No, no, this is little number from the Twenties — Charleston.



R.M.: Is this one Pachanga?

S. & R.: No — don't you remember something called the Shag?



R.M.: Okay, okay, how about this?

S. & R.: Don't be silly — this is what used to be called truckin'.



R.M.: Now have you got to it?

S. & R.: Really! What's the matter with your memory? This is Susie-Q.



R.M.: Er ah . . . this, maybe?

S. & R.: You're in charge of research, and you don't recognize the Conga?

R.M. (impatiently): The original question was, so what's NEW?"

S. & R.: Man, haven't you heard — La Pachanga. Only there are lots of oldies in it. Come to think of it, maybe there's never anything new in dancing.

The Story of Pachanga-Charanga

*Noted Specialist in Latin American Dances
Traces Development of Rising New Favorite*

BY SIDNEY TROTT

In collaboration with BERNIE SAGER

HISTORY

Several years ago, music for a song was written in Santiago de Cuba, by one of Cuba's outstanding composers of music and lyrics, his name — Eduardo Davison. He has garnered the most citations, trophies and honors of any Cuban composer of this present period. The number was written as a Merecumbé (Colombian) and published by Peer Music Co. The first recording of this number was made by Orquesta Sublime, on the Panart label. It did not click. *But a song was born.*

Some time later, Eduardo Davison was arranging and producing the numbers for one of Cuba's outstanding TV shows, *The Show de Media Dia*. After the first rehearsal, one of the singers was slightly depressed due to the fact that the number assigned to him was too similar in styling to that of the star of the show. Walking home from the rehearsal, this singer complained to Davison. During this discussion Davison had an inspiration, and sitting down under a street light on the curbstone, he started singing and beating out a rhythm, that was unusual. He took the number that was not too successful, and changed the tempo, rhythm, and added additional lyrics. The enthusiasm that followed grew and Eduardo Davison conceived the idea of a production number with background chorus

and the singer, Ruben Rios, was on his way. The number clicked big, was recorded by Ruben Rios, and "La Pachanga" was acclaimed an immediate success. *And so a rhythm was born.*

Other recording outfits started to record "La Pachanga" but it took José Fajardo to do the big job. His recording on the Panart Label became very big, and he featured a terrific routine on his television show, the "Polar Show," with his group of dancers (who are now in Japan) with his complete group of Charanga Artists, and this did more to popularize the Pachanga than any other source, and the "La Pachanga" became closely associated with Fajardo.

The writer was close to this situation, having watched the rehearsals at Eduardo Davison's home, and the rehearsals and show with Fajardo, and saw the hold this new form of music was taking on the public, and interested Bernie Sager, Dean of the Dance, who is always interested in new dances to go to Cuba for research work. The public by now was beginning to dance this new rhythm at dance halls and night club revues were featuring it in their shows. So Bernie and I studied the steps that were done, and smoothed them down for ballroom dancing.

On May 21, 1960, Fajardo and his group were brought to Bayfront Park Auditorium in Miami to play for a dance. The advertising and publicity in addition to featuring Fajardo also featured Bernie Sager with Jane Moore and myself introducing the Pachanga as a ballroom dance. The demonstration was given by Jane and Bernie with myself at the microphone, before 1,500 people, mostly Latins. *And so a dance was born.*

On Fajardo's subsequent trips to New York to play at the Palladium, the rhythm took hold and the steps done by the dancers in Fajardo's group were copied and the present form of Pachanga-Charanga steps infiltrated the Palladium dance scene. Then the Orquesta Aragon played at the Palladium, the steps of Bacallao, singer and dancer with Aragon, were also copied; and the form of music and dance made headway in New York.

During this period, due to the rising interest in Charanga music in New York, Charlie Palmieri, organized a popular Charanga group with Johnny Pacheco on the flute, and met with immediate success. Shortly after, Pacheco left Palmieri and organized a fast moving Charanga group accentuating the Pachanga-Charanga rhythm which many dancers followed.

Sidney Trott is one of the foremost authorities on Latin American dances and music. Until this country's break with the Castro government, he was virtually a commuter between Miami Beach, where he operates the famous Arcade Latin Record Shop, and Cuba. Last year, for example, he made 26 trips. 17 years ago he opened the first dance studio in the Sevilla Biltmore in Havana, later locating in the Hotel Nacional. Attesting to Trott's standing in Cuban music-dance circles is the fact that this "yanqui" has supervised the production of several albums there. In addition to his work with other recording companies, Trott has his own label — Clave Records.

In recent years Trott has been teaching teachers only. Looking ahead, he feels that a slower, smoother dance always follows the craze for a lively one, and he prophesies that the beautiful Cuban Danzón will be the next Latin rhythm at the top of the USA hit parade of dances.

ranga rhythm which many dancers followed.

Bernie Sager, interested a couple of teachers in Miami Beach in La Pachanga, but the only one teaching it at the time besides Bernie was Jerry Giraldo of the Castaways Motel on the Gold Coast. I went to New York last August and worked with four studios on "La Pachanga" the week I was there. The studios were, Tony and Lucille, Byrnes and Swanson, John Phillips, and Pepe Llorens of the Dance Hobby Studio, who, in October, demonstrated before the Dance Educators of America at the Waldorf-Astoria. Bernie Sager also taught Dr. Oberbach of Germany who took it back to teach to the German dance teachers. We also sent notes (on request) to Milan, Italy, and the notes were presented there to the dance teachers. We have an acknowledgement that these notes were submitted and accepted with enthusiasm by various dance teacher organizations. These notes were made up mainly by Bernie Sager.

The mix-up in Pachanga-Charanga has been explained in part by other sources but I doubt if this was properly explained. La Pachanga has a distinctive rhythm not unlike the Merengue or the Colombian Merecumbé. But there is a sharp difference. The Charanga type orchestra (Fajardo Aragon and Orquesta Sensacion in New York and Miami.) first played La Pachanga as a new form of music. These bands or *orquestas* were known in

情熱の国から来た12人
FAJARDO Y SUS ESTRELLAS
ファハルドとその
エストレージャス
演奏会
5月25(金)PM8.30 東京厚生年金会館 51,000円 4,000円 2,000円
5月26(土)PM8.30 東京厚生年金会館 51,000円 4,000円 2,000円

プログラム
第一幕 リズムの爆発!
1. 今宵は、星の夜 (Fajardo)
2. 美しい娘 (Fajardo)
3. 赤い花の夜 (Fajardo)
4. 赤い花の夜 (Fajardo)
5. 美しい娘 (Fajardo)
6. 赤い花の夜 (Fajardo)

第二幕 命のたとえ
1. 命のたとえ (Fajardo)
2. 命のたとえ (Fajardo)
3. 命のたとえ (Fajardo)
4. 命のたとえ (Fajardo)
5. 命のたとえ (Fajardo)
6. 命のたとえ (Fajardo)

Pachanga hits Tokyo! Handbill from just completed 7-week engagement in Japan of Fajardo y Sus Estrellas.

Cuban and Latin musical circles as Charanga Orquestas. Originally they were all Danzon Orquestas but with the advent of the Cha Cha became known as Charanga-Cha Cha orchestras and started to play other types of music, in fact overshadowing the Danzon. The first of this type of music was done by the Orquesta America which was primarily responsible for this change in musical styling. The composition of these orquestas is: flute, two to four violins; bass; guiro (scratcher); piano; timbales; tumba; and a singing chorus of from two to four that sings rhythmically. This soft musical aggregation became very popular for the ballroom dancing of Cuba because, with all its softness and beauty, its rhythm section was very strong without being overpowering.

Therefore, the types of steps done originally in the Pachanga were and are being done to any of the bright numbers generally played by the Charanga orchestras. Accent is on the *Montuno*, or the real swing part of the numbers. And that is where it stands today, accepted as "La Pachanga" or "Charanga" for the off the foot steps. The two combined, it seems, are being coordinated and molded into a single form of dance.

I believe there is room for both, either as individual dances, or combined with the rather forceful off the foot dancing. If smoothed down, it can surely find a place as an accepted ballroom dance.

The Charanga figures shown here are used widely among Pachanga dancers, done mostly to the *Montuno* of the *Son Montuno*, which is similar to medium bright Mambo being played by all types of orchestras. These figures can also be added to La Pachanga.

LA PACHANGA

BY SIDNEY TROTT
and BERNIE SAGER

Description for gentleman; lady does counterpart unless otherwise noted. Closed position.

FAJARDO BASIC—I

	Mus.	Ct.
LF swd	S	1,2
RF close to LF	S	3,4
LF swd	S	1,2
RF touch across in back of LF	Q	3
bending knees. (Lady touch LF across in back of RF)		
Straighten L knee	Q	4
Reverse above 8 cts. Repeat as often as desired.		

FAJARDO BASIC—II

Closed or Challenge Position.		
LF swd	S	1,2
RF touch across in back of LF	Q	3
bending knees. (Lady touch LF across in back of RF)		
Straighten L knee	Q	4
Reverse above 4 cts. Repeat as often as desired.		



Well-known Miami Beach ballroom teacher Bernie Sager and partner, Jane Moore.

TROTT BASIC

(Forward Circular)

Closed Position. Figure done circling counter-clockwise. Most effective when done almost "on spot."

LF fwd	S	1,2
RF fwd	S	3,4
LF fwd	S	1,2
RF touch across in back of LF,	Q	3
bending knees. (Lady touch LF across in back of RF.)		
Straighten L knee	Q	4
Reverse above 8 cts. May be repeated as often as desired. Return to Fajardo Basic I.		

TROTT SINGLE TOUCH

Closed Position. Figure done circling counter-clockwise as in preceding figure.

LF fwd	S	1,2
RF cross in back of LF, bending	Q	3
knees. (Lady touch LF across in back of RF.)		
Reverse above 4 cts. May be repeated as often as desired. Return to Fajardo Basic I.		

SAGERO DOBLE

(Short side steps, double time)

Closed or Challenge Position.		
LF swd	Q	1
RF swd lt. short step, i.e.,		
not closed	Q	2
LF swd	Q	3
RF swd lt. short step i.e.,		
not closed	Q	4
LF swd	S	1,2
RF touch across in back of LF,	Q	3
bending knees. (Lady touch LF across in back of RF.)		
Straighten L knee	Q	4
Reverse above 8 cts., beginning RF. Return to Fajardo Basic I.		

SAGERO SIDE SYNCOPATION

(Short side steps)

Closed or Challenge Position.		
LF swd	Q	1

RF swd lt. short step, i.e.,		
not closed	Q	2
LF swd	S	3,4
RF close to LF	S	1,2
LF swd		3
Touch R toe to L heel, bending	Q	3 &
knees		
Straighten L knee	Q	4
Reverse above 8 cts. Repeat as often as desired.		

AFRICANA STOMP CHARGE

Challenge Position (dancers ease apart). Body turn with the charges. On 1st 8 cts., lady charges fwd.

Charge diag fwd LF bending knees	S	1,2
Close LF to RF, straightening knees	S	3,4
Charge diag fwd RF bending knees	S	1,2
Close RF to LF, straightening		
knees	S	3,4
Charge LF swd, bending knees	S	1,2
Close LF to RF, straightening		
knees	S	3,4
Charge RF swd, bending knees	S	1,2
Close RF to LF straightening knees	S	3,4
Charge LF bwd, bending knees	S	1,2
Close LF to RF, straightening knees	S	3,4
Charge RF bwd, bending knees	S	1,2
Close RF to LF, straightening knees	S	3,4

PASO CRUZADO

(Cross Over Step)

Challenge Position. Lady does same as gentleman with opposite foot.

LF cross in front of RF		
(tight cross)	Q	1
RF swd (short step)	Q	2
LF cross in front of RF	Q	3
RF swings to side, raised slightly		
off floor	Q	4
Reverse above 4 cts. This figure may be done turning, gentleman to right first, then to left; lady turns left first, then right.		

CRUZADO DOBLE

Challenge Position. Lady does same as gentleman with opposite foot.

LF cross in front of RF (tight)	Q	1
RF swd (short step)	Q	2
LF cross in front of RF (tight)	Q	3
RF swd (short step)	Q	4
LF cross in front of RF	S	1,2
Touch R toe across in back of		
LF, bending knees	Q	3
Straighten L knee	Q	4
Reverse above 8 cts.		

SLOW PACHANGA WRIST CIRCLES

(optional)

(For Fajardo Basic I and Trott Basic)

Start R hand above L hand, chest high, hands and forearms parallel to floor, Circle clockwise 1½ times (cts. 1,2,3). Then move R hand in straight line upward, L hand in straight line downward, (Ct. 4). Reverse.

QUICK PACHANGA WRIST CIRCLES

(optional)

(For Fajardo Basic II and

Trott Single Touch)

Same as above, twice as fast (Cts. 1 & 2 & 3 & 4 &). (Continued on page 15)

Everybody Loves Pachanga!

Only Some Are Puzzled What to Dance to it; Here's a "Smooth" Solution

BY JARO YORK



Maurice Seymour



Gloria & Jaro York have been dance stars at the world's most glamorous spots. Now they direct a Jersey Shore ballroom studio at West End, N. J.

In the International Set of show business Gloria and Jaro York became known as the "Royal Performers" — having danced for a record number of titled celebrities. In their career as professionals they have starred at such posh establishments as the Ritz in Hong Kong, the Raffles in Singapore, the Grand in Calcutta, the Lido in Venice, the Lido in Paris, the Savoy in London, and the Waldorf-Astoria in New York. They took full advantage of their travels to study the dances of the world from top native experts. Their first teachers, 20 years ago, were Amateur World Champions in International Style, and ballroom dancing became their "second religion." Three years ago, after 15 years of living out of suitcases, they decided to settle in West End, New Jersey, where they operate the York Dance Studio. H.W.R.

Convincing as the title sounds, it isn't really true. We should really say that everybody loves the Pachanga-Charanga music but no one is sure what to dance to it!

As much as they enjoy this captivating new music, those who wish to look smart on the dance floor, and those who have to calculate their strength for the whole evening (and who doesn't?), prefer to listen to it.

I have followed all the versions of Pachanga

presented. Except that all the creators agree on the fundamentals (shuffling, trucking, taps), one has been more impressed with seeing the predominating characteristics of Cha Cha, Mambo, Merengue, Calypso or Rock 'n' Roll — directly or indirectly in evidence. Many of the steps are very exhausting, and many, which accent the new rhythm, very noisy. Pachanga has been resembling more a tribal ritual than a social dance.

If we can present Pachanga as a completely new dance (as to style, structure and character) we can make it as successful as Cha Cha. We, of course, will need help from all the bandleaders to play and record the Pachanga music at a danceable medium beat (as in most of Charlie Palmieri's and some of Pacheco's recordings), instead of using the music as an orchestral, show piece.

For my clientele I have originated a "sophisticated" style, which everyone seems to enjoy — regardless of age, size or heart condition.

In International Style the man usually starts with his right foot, which gives him a more natural lead-in. In such Latin dances as Samba and Paso Doble the man also may start with his right foot. In Pachanga the hip smoothly follows the shuffling foot, and the lead-in is much easier when the man begins with the right foot, giving his partner at the

same time a smooth lead with his right hand — as in going into Promenade Position.

Here I am presenting a few basic steps. Of course, the most important elements in social dancing — style, natural lead-in and lead-out are very difficult to put on paper. I generally start my beginners with *Que le Pasa a Mi Mama?* — the slowest selection on Alegre's excellent LP, *Pacheco y su Charanga* (LPA 801). Consistently smooth, with danceable tempos throughout, are the tunes in *Let's Dance the Charanga*, by Charlie Palmieri and the Duboney Orchestra (United Artists — UAL 3082).

BASIC

Description for gentleman, lady does same on opposite foot.

Closed position.

Right Eight

(While gentleman is doing Right 8, lady does Left 8):

- 1 RF in place
- 2 LF counterclockwise circle
- 3 LF close to RF
- 4 RF clockwise circle
- 5 RF close to LF
- 6 LF counterclockwise circle
- 7 LF close to RF
- 8 RF in place

Left Eight

(While gentleman is doing Left 8, lady does Right 8):

- 1 LF in place
- 2 RF clockwise circle
- 3 RF close to LF
- 4 LF counterclockwise circle
- 5 LF close to RF
- 6 RF clockwise circle
- 7 RF close to LF
- 8 LF in place

Note: While free foot is doing the shuffling circles (toe brushing the floor) — slightly bend knee of supporting leg on Cts. 2, 4 and 6. With practice this will develop into a smooth "trucking swivel" (i.e., a swivel inward on ball of foot) coordinated in the same direction as the shuffling circle.

OPEN BREAK

(Preceded by Right 8 and Left 8 of Basic. On Ct. 1, partners release both hands, and remain facing each other in Challenge Pos.)

- 1 RF in place (Continued on page 18)



The Historic 1928 Marathon:

WE DANCED ALL NIGHT -- AND ALL DAY!

*What Was a Dance Marathon Like? Who Competed, and Why?
How Did They Do It? What Were Audiences Like?
Authentic Answers to Frequently Asked Questions*

BY JIMMY SCOTT

Prize winner in the first and second International Dance Derbies at Madison Square Garden. During the Twenties and Thirties he experienced more than 24,000 hours with dance marathons and walkathons.

In June, 1928, to a thematic background medley of "C-ra-zy Rhy-thm, tum-te-tum-tum" "Girl of My D-re-ams, I Love Y-ou" . . . "I Wonder How I look When I'm Asleep" via WMSG, one might have heard the voice of announcer, Jack Filman, ". . . broadcasting direct from the observation balcony overlooking the arena floor at Madison Square Garden . . . Twenty-one thousand have passed through the gates during the past twenty-four hours to witness the sensational 'Dance Derby of the Century' for the 'International Endurance Dancing Championship' . . . Of the original hundred and thirty-four professional and amateur couples, from many states and foreign countries, only nine sturdy couples remain in the contest, dancing or moving in dance posi-

tion all day and all night, striving to outlast each other and win the title of "World Champion Endurance Dancers" along with the \$5,000 prize for the last remaining couple on the contest floor.

"These nine girls and nine boys — just a moment, please . . . yes, nine couples, in constant motion around and around the large arena floor — have established a new world record for human endurance against time, sleep and exhaustion!

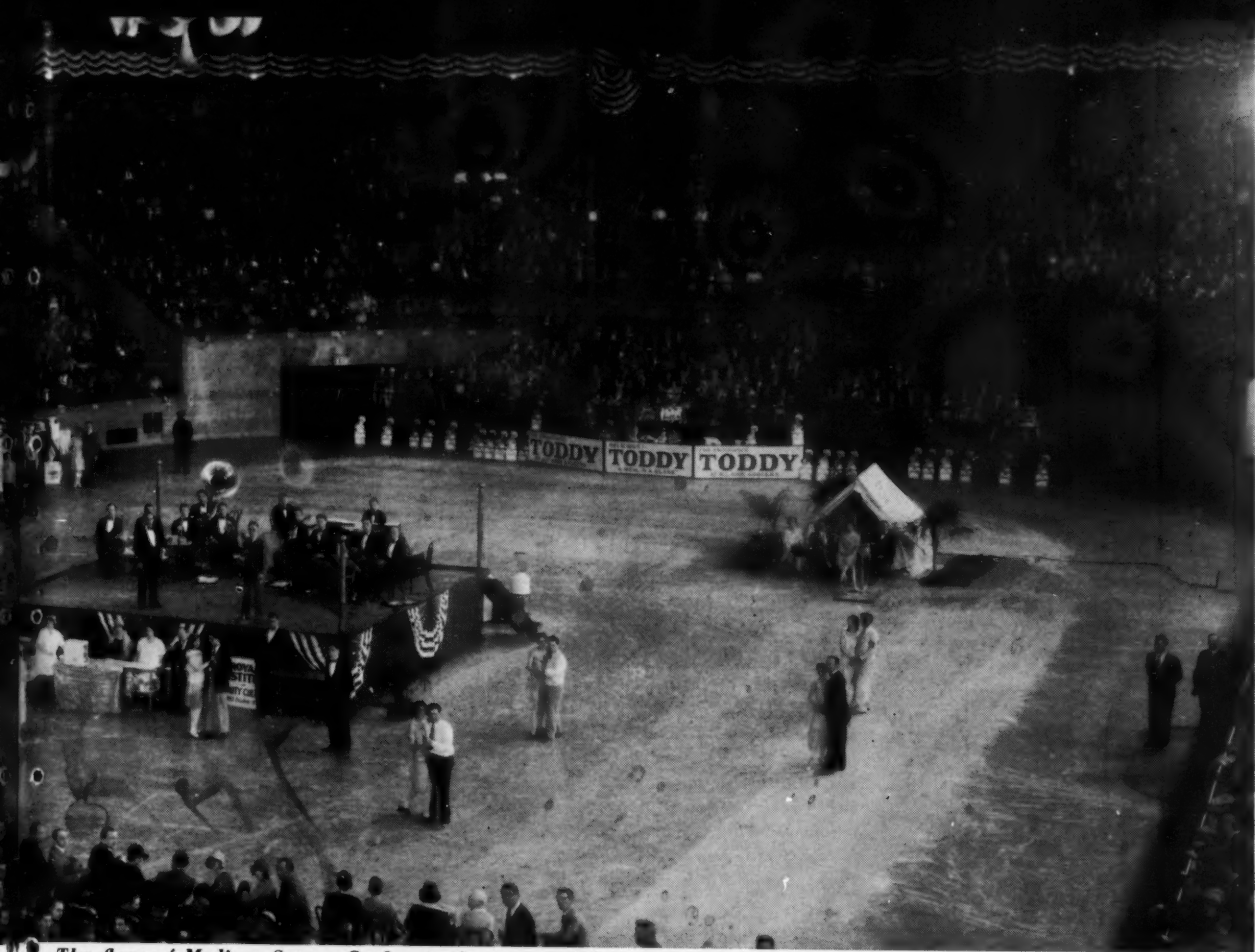
"They have amazed medical scientists, who claimed it would be impossible for a human being to endure such continuous physical effort, and yet are, demonstrating to ever-increasing throngs of enthralled spectators, night and day, around the clock, since the starting

gun was fired by Newburyport's Mayor Andrew J. 'Bossy' Gillis, 9 p.m., Sunday, June tenth — nineteen long days ago!

"Brilliant minds may attempt to analyse the fascination of the Dance Derby which draws thousands to the Garden and holds them spell-bound for hours — even days: some spectators remain around the clock and have their meals right here in the Garden building . . ."

The foregoing paraphrased portion of a broadcast summarizes, briefly, the atmosphere at Madison Square Garden on the nineteenth day.

Newspapers gave greater coverage to this event, probably, than to any previous entertainment attraction during my many years residence in New York City. Reporters and pho-



The floor of Madison Square Garden in the wee small hours of June 25, 1928. After 361 hours and 45 minutes of dancing, only ten couples remained in the International Endurance Dancing Championship. After each 60 minutes of dancing, contestants rested for 10 minutes in striped tents at left. Larger tents were for doctors, beauticians, etc. The author and his partner are couple farthest back in section of photo on opposite page.

tographers were assigned daily running stories; trade papers and magazines ran special articles; for columnists it was a bonanza! The *N. Y. Times* coverage, alone, in my file totals seventeen columns. Tabloids ran multiple pages. One tabloid, claiming to be opposed to continuance of The Derby, ran retouched photos and exaggerated stores with a horror angle, which, no doubt, created longer lines at the box office.

It was reported: An AAU official estimated contestants averaged forty miles a day; Gambling bets on various couples were estimated at \$50,000 to \$150,000 total; gross receipts, \$121,000; Prizes donated by spectators for special contests and exhibitions, \$10,000.

Like a magnet, it drew celebrities of society, theater, sports, and political worlds. To mention a few, Otto Kahn, Cornelius Vanderbilt, Jr., Chamberlain Brown, Earl Carroll, Pearl Eaton, Gladys Glad, Peggy Hopkins Joyce, Charles Ray, Ned Wayburn, Mae West, Texas Guinan, Tommy Guinan, Jack Dempsey, Jimmy Braddock, Leo Lomski, Tex Rickard, Walter Winchell, Heywood Broun, Mark Hellinger, Irene Kuhn, Arthur Somers Roche, Jimmy Cannon, John O'Connor, Rosa Ponselle, Bill Robinson, Harry K. Thaw, Bernarr MacFad-

den; it seemed that doctors, nurses, police and firemen spent their off-duty hours at The Garden.

Admission prices, opening night fifty cents and a dollar, rose to \$3.30 by the second week. The *Times* reported 18,000 admissions during one day and night. Evening clothes in the boxes gave sort of a horse show atmosphere. Telegrams, baskets of flowers, orchids for Olga, were sent to us by fans who were betting on us. One message to us said, "The most valuable polo pony in the country will change hands if you fail to win." The front of our tent took on the appearance of a small florist shop.

Before the contest, friends who knew I had recently finished a thirty-nine week season as a principal in George White's *Manhattan Mary* at the Apollo Theater, and the previous season of thirty-four weeks in *Gertie* at the Nora Bayes, wondered, perhaps, whether I was in my right mind! Friends in the dance world, who knew that, after eight hours of teaching, frequently I would go dancing for pleasure, and then perhaps attend a midnight ball, asked, "Why don't you enter the Dance Derby?"

Advance publicity regarding the event seem-

ed challenging. As rehearsals for the road show would not begin until August, and since no other commitments were facing me, my interest was aroused.

I began hours of walking and extensive periods of dancing with various partners for a few days, until I felt possibly I could equal the record of six days and nights reported from Pittsburgh.

Next consideration was a partner: a good dancer, congenial, one with whom we, mutually, would feel confident of lasting at least six nights and a day without endangering her health. Acquaintances suggested, and helped me locate, Miss Olga Christensen. She had been an instructor at the Remey School, where I had taught between theatrical engagements, so I knew of her dancing ability and personal charm. At this time she was employed at Venetian Danceland — old N.Y. dancers may recall that a job there really called for arduous dancing by some of the girls.

After a few days of dancing workouts, synchronizing style, feeling temperaments would not conflict: we talked over details until reasonably confident we could last seven days or more, and probably win the \$5,000 prize

(Continued on page 20)



DANCING INTERLUDE IN

The Guns of Navarone

During the new thriller-diller Columbia release, "The Guns of Navarone," filmed on the island of Rhodes, there comes a moment of rest from the cloak-and-dagger exploits of the story. It is the charming Greek wedding party scene shown below. Dancing lady with checkered dress is Gia Scala, featured with stars Gregory Peck, David Niven and Anthony Quinn.

Hollywood's James Darren (right), who plays a baby-face killer in the film, sits in on drums with the musicians, who are typical of groups which play for social dancing in Greece.



PHOTOS: BOB LANDRY

OFF-BEAT: News and Views of

DANCE RECORDS

BY BOB BAGAR

The Most Spectacular Latin Dance Rhythms, Pachanga, Charanga, Samba, Rumba, Cha Cha, Tango, Merengue, Mambo. Seeco SS-2 LP. It will be hard to find a better bargain than this potpourri of Latin dances on the Seeco label. The album is a steal at 98 cents, and quality has not been sacrificed. Technically speaking, the sound is surprisingly good, despite the low retail price. We especially admire the well-designed, easy to read label that clearly lists the type of dance next to each of the ten selections.

A variety of artists performs the multi-rhythm Latin program. La Plata Sextette is prominently featured in four pieces, two Cha Chas and two Pachangas — good dance fare. The remaining honors are shared equally by José Valdes, Samba; Alberto Beltran, Merengue; Damiron & Chapusseaux, Rumba; Cuban All Stars, Charanga; Roberto Faz, Mambo; and Primo Corchia, Tango. Each artist paints a true picture of the Latin rhythm under his supervision.

The music is, without exception, danceable. Tempos hew mostly to the medium line — practical for teaching purposes.

We are happy to find the Pachanga and Charanga included in the representative collection of Latin dance music. The distinction between Charanga and Pachanga is defined on the album cover in terms of tempo: "Pachanga is a slower version of the Charanga." Sounds feasible anyway. Now if only both camps will stop fighting over which name deserves prominence, we can go on with the dancing. Seeco has seen to it that we have the necessary music and at low cost.

Wine, Women and Waltzes, The Sound of the Blue Danube. Eric Vaughn, The Medallion Strings and Percussion. Kapp Records, ML 7519 LP. Let us at the very outset give hearty endorsement to a superior Viennese Waltz album produced by Kapp Records. Twelve pulsating Viennese Waltzes, the "grand" favorites, including offerings from the immortal Johann Strauss, charm in a meticulous interpretation by Eric Vaughn. A special score for each selection brings out the irrepressible gaiety of the Viennese Waltz. Vaughn's energetic delivery of the tuneful melodies exposes us once again to the delights of the dance

and its music. Dancers will appreciate the strict tempo.

What is most vital and refreshing in this tasteful Kapp LP is the novelty of modern percussion brought to life by the inclusion of a whole family of percussion instruments. Vibraphones, bells, chimes, triangles, wood-blocks, cymbals and tympani add refreshing tonal colors never heard before in this music.

The advanced techniques used in the recording of this album are worth noting. Specially designed "stereo scores" have soloists and instrumental sections on separate speakers. Colorful contrasts are created as low strings play the melody line on one speaker while high strings add brilliant decorative figures on the other.

It is difficult to pick and choose the best numbers as excellence is the standard throughout the album. It includes perennials as: *The Merry Widow Waltz, The Blue Danube, The Emperor Waltz, The Skater's Waltz, and Tales From the Vienna Woods*. Suffice it to say that each listener will choose his own favorite and that all will harken to the irresistible dance beat provided by percussion.

Bobby Vinton Plays For His LfL Darlin's. Epic BN 597 LP. Vintage Vinton! The second

Epic album by Bobby Vinton, a young man with a big band, finds him in a mellow frame of mind, and no wonder! The first album is doing well, and the "li'l darlin's" in his latest LP are a select group: *Tammy*; *Venus*; *Corrine Corrinna*; *Peggy Sue* and a half dozen other cuties. The Vinton orchestra gives out with gusto and plenty of youthful exuberance. A good swing beat is easily found in a Vinton production, providing the younger set with some high-styled "travelling music."

Monna Bell's *Festival de la Cancion*, Gema GH 001 LP. We could not help but turn our attention again and again to an unannounced Gema LP, the vocal offerings of Monna Bell. Her album, *Festival de la Cancion* contains song stylings not often matched for depth of feeling, tasteful interpretation, delicacy and subtle variety.

Monna Bell, although not widely known in this country, enjoys a rather favored international reputation and understandably so. Her voice possesses a richness and is handled with such adroitness as to warm the cockles of the most hardened heart with its sweetness and light. The selections in her album were recorded in Spain at the Festival of Benidorm in Costa Blanca, 1959. On this occasion Miss Bell won plaudits for her impassioned vocalizing and impressive range. She appears equally at home singing the tuneful *Volare*, the vibrant *Our Love Affair*, a Bolero and Foxtrot respectively. By all means add her to your collection. **END**

BED TIME STORY (Cont'd from page 3)

When Pach heard this he dropped his work, quietly went to his son's room where he found Char asleep from exhaustion. He took the boy's flute and went into the jungle. Now Pach, besides being a proficient violin maker was also the town's best dancer, and this was remarkable for the people of the Bronx were noted for their dancing.

He called the animals together and told them of Char's unhappiness and suggested that he teach them how to dance to this new rhythm. Well, some hours later, the animals had learned the dance and Pach headed wearily but happily home. He placed the wooden flute by the boy's bed.

The next morning, when Char awoke he saw the flute on his pillow and began to play. A little later his father suggested to Char that he take a walk in the woods to visit his animal friends. 'No', Char said, 'they don't like me anymore.' 'I can't believe that', said Pach. 'I'll go with you and you play your flute and I'll wager the animals will all be there.' Char knew his father, who rarely was mistaken, was wrong this time but he decided to go along with it. As they left the house, 'Ma' waved her handkerchief. Pach and Char took out their handkerchiefs and waved back. When they reached the clearing, it was empty.

'See' said Char, 'I told you so.' But Pach

insisted they play anyway. He placed his violin under his chin and began to play. Char loved the way his father played and quickly joined in on the flute.

Suddenly, the animals who were hiding behind the trees came into view. They were all dancing the dance Pach had taught them. Char was so happy that he played even better than ever before. Pach would begin his phrase of music on the one and Char would come in on the two — some animals danced on 'one' to Pach, others danced on 'two' to Char — but they all had a gay time. They danced and danced till they fell on the ground tired but still laughing. 'Oh, we must do this everyday' said one of the cats, 'Yes we'll meet here and do the — the — say what will we call it?' said the fox. The wise old owl thought and said, 'Well, the music was Char's, so we'll call the music Char Anga. And the dance was created by Pach, so we'll call the dance Pach Anga.' This made everybody happy except a few dancing teachers who to this day think they created the dance. **ED SIMS**

PEN IN HAND

Dear Editor:

I am sorry I subscribed to your *Ballroom Dance Magazine*. Why don't you rename it *The English Ballroom Magazine* . . . ? It is disgusting to read the false build-up English dancing is receiving. You are very unfair to give the public the impression that English dancing is so popular. It isn't here, and it isn't in Chicago or New York! In fact, it is dying out in England! Let's print facts, not propaganda. Your magazine is definitely pro-English. Many of my friends have stopped reading it. I had hoped you would be fair, you aren't.

Lettie Breen
Los Angeles

CANADIANS COMPETE

Corté, the Dance club of Halifax, and the Junior Chamber of Commerce co-sponsored the 6th annual Canadian Amateur Ballroom Dancing Championships held at the Halifax Forum, June 2. Dancers competed in a Junior Championship (under 17), which was won by Gary Eisenhower and Janet Bentley of Halifax, and a Senior Championship, taken by Len and Ann Hart of Dartmouth.

Entrants in both divisions performed Slow Waltz, Tango, Viennese Waltz, Foxtrot, and Quickstep. Winners of the Junior Championship were awarded the Irma Buchta Trophy; Senior winners received the Canadian Dance Teachers' Association Trophy. Trophies were presented by Dr. H. P. Moffat, vice-president of the Corté Dance Club. Judges were Don Byrnes, NYC., John Cluff, Toronto; Ann Issac, Halifax; Roy Mavor, Bedford; and Gunter Buchta, Halifax.

Other competitions held during the event were the formation contest won by the Bedford Tango team, and the jive competition for teenagers, won by Gary Copp and Marilyn Boyle.

NEW CONTEST SCHEDULE

The final arrangements for the contests organized by Alex Desandro this summer under the title, "1961 Long Island Ballroom Dance Festival" will be as follows: July 29; American (Harvest Moon Style) Foxtrot, Rumba, Tango, Waltz. August 5; Latin and American style Cha Cha, Samba, Paso Doble, Lindy. Both nights at the Plattdeutsche Park Restaurant, Franklin Square, Long Island.

August 11 at the Cypress Manor, Cornelia and Myrtle Avenue, Ridgewood, Long Island: International Style Waltz, Tango, Foxtrot, Quickstep. The three annual trophies were donated by the Dance Masters of America, John Phillips and Alex Moore.



SMOOTH FOXTROTTERS: The Avalon Ballroom in San Francisco has been the scene of a 10-week series of Foxtrot contests which attracted many of No. California's top competition teams. 14 couples, all members of the Nat'l Smooth Dancers, qualified for the gala finals. Winners, L to R above: Lou & Mary Jaramillo (5th place); Paul & Agnes Wagner (2nd); Jeff Jeffries, judge; Syd & Edna Woolard (1st); William D'Albrow, judge; Bill Haggerty & Cussie Guild (3rd); Bud & Ethel Litt (4th). Duke York, general manager of the Avalon (himself a longtime NSD stalwart) went all-out to make the event a success.



Left:

Pete Newkirk, believe it or not, is a very active Fathers' Committee worker. Here he is at age of 11 when he attended the Reid classes. Having been (as he admits) something of a problem cut-up, he is especially useful, since he knows all the youngsters' "angles."

Below:

Mr. Newkirk, A.D. 1961, is seen standing behind Mrs. Reid among group of fathers she is briefing on assembly points around school cafeteria for the 300 young performers in the program.



Put the Fathers to Work

Visiting Demonstration by Pupils of Our Associate Editor, We Learn About Effective Use of Parent-Power

BY DONALD DUNCAN

Maybe lots of others are aware of this, but we were surprised to find out what a fine source of volunteer man-power the fathers of young dance students can be, especially at the crisis of the season when many able hands are needed — at the end-of-the-year ballroom demonstration. Somehow one automatically thinks of mothers as being the logical ones to pitch in as helpers with the behind-the-scenes management. However, we've seen delightful evidence of the fact that a group of business and professional men can be keenly interested, wonderfully willing, and admirably expert in the handling of their offspring at such a "big moment."

We didn't have to look far for the example: it was at the annual demonstration by pupils of Helen Wicks Reid, this reporter's principal colleague on *Ballroom Dance Magazine*. Mrs. Reid's dance school is in Port Washington,

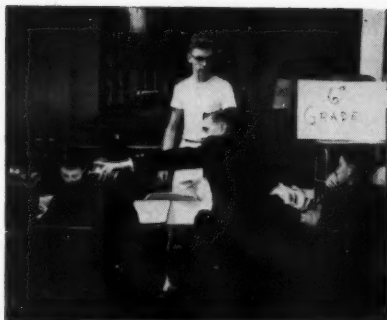
N. Y., a Long Island suburb of New York City. For its annual recitals the studio makes use of the Weber Junior High School.

Almost equal in interest to the actual performance was watching the deploying of forces and the organizational tactics worked out for the small army of 300 Sixth, Seventh, Eighth and Ninth Graders in the pre-curtain time rallying area, the school's cafeteria one floor below the auditorium and stage. It goes without saying that these young people were like most others in America — that is, they had their moments of being chatteringly boisterous. But, came the moment of the get-ready signal (from the indispensable silver whistle), all the boys and girls got where they were supposed to be, and on time. Because both pupils and the Fathers' Committee had been thoroughly briefed in advance about the timetable, the performance was over in an hour and a half.

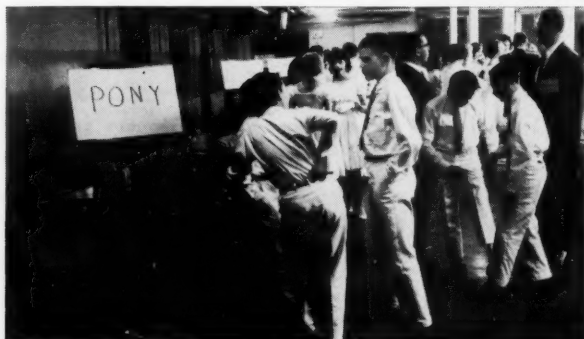
As we looked on, we pondered the question of discipline, a principle viewed with suspicion by some so-called "progressive" educators. It has often seemed to us that young people can be baffled and can be at a loss to know how to cope with much of the latitude sometimes given them. On most occasions we believe they actually appreciate a guidance toward orderliness. In this instance, most of them appeared to enjoy accepting the responsibility of making a clock-work show come off on schedule. But even more noticeable was the satisfaction of the fathers in lending a firm but understanding hand. No counterpart of the doting "stage mother" here!

Every year there is a Fathers' Committee about forty strong, divided into sub-committees with separate chairmen. Some days before the program the fathers meet with Mrs. Reid at her studio to work out a master plan.

Right:
High school-er Jan Young, seen in several demonstrations of advanced work, also assists behind scenes by supervising 6th Grade dancers.



Below:
Section of a class lined up to march upstairs for "White Parade" through the audience of parents and onto the stage.



Above:
Signs affixed to cafeteria chairs mark rallying stations for groups in various productions in the demonstration.



Left:
White-gloved young ladies enjoy a pre-performance tete-a-tete.

PHOTOS: ROBERT PAVLIK

When they arrive at the school the night of the demonstration, each is given a typed copy of his particular instruction sheet. A duplicate is in the hands of the sub-committee heads, and a triplicate is given to the father in over-all charge of the cafeteria. All are given generous-sized name plates which can easily be seen (this year they were shocking pink).

One group mans the auditorium lobby to back up, if need be, the older pupils who collect the invitational tickets. This contingent also keeps an eye on the ushering. Another committee stations a father at all the five doors leading to the cafeteria — to which no parents, other than those on duty, are admitted. There is also a fathers' group assigned separately to each ballroom class.

Their check lists include such points as the taboo on chewing gum, the instruction

that partners are to remain together until their number is presented on the program, and the condition that no pupil may leave the building before the performance is over (unless the studio has received a written request from a parent). Also he has a list of each pupil in his group (paired off with the name of his partner), a notation of last-minute substitutes, directions as to the order in which they are to go on stage, the side of the stage from which they are to enter, where they are to be kept until the end of the program, etc., etc.

On tables throughout the cafeteria are signs — like "6th Grade Madison," "7th Grade Waltz," "8th Grade Cha Cha," "The Pony," etc. — indicating the spot where such groups are to assemble. There are signs to designate the doors leading to "Stage Right" and "Stage Left," as well as signs on the appropriate stairways to direct the traffic of parents

when they call for their youngsters at the end of the evening. Constantly on the move are messengers (some of the older pupils), who serve as liaison between Mrs. Reid and the fathers posted throughout the building.

The solution of one problem shows how helpful the Fathers' Committee can be. The main floor of the auditorium accommodates the parents. Pupils, after their appearance on stage, watch the rest of the performance from the balcony — except that there aren't enough balcony seats for all. One father made the brilliant suggestion that two rooms off the cafeteria be set up for movies, with two fathers acting as operators. Thus the older pupils may now watch motion pictures, while the 6th and 7th Graders see the "live" show from the balcony — with the result that everybody's happy.

(Cont'd on page 16)

FESTIVE OPENING

A handsome addition to the Manhattan ballroom dance school scene is the New Dance Centre, which held its gala opening last month in a West 57th St. town house built originally for Lillian Russell. At the helm is Joseph J. Bello, who most recently had his headquarters at the Dance Hobby Studios. Associated with him is Peter Jones. The very attractive decor is by Alex Eliot.

Jack Mitchell Photos



Far L: Peter Jones welcomes guests at the debut Saturday night social; **L above:** Joseph Bello visits with dancing couples; **L:** BRDM's Helen Wicks Reid takes a turn around the floor with Ballet Russe star George Zoritch; **Above:** Enthusiastically applauding his Pop's speech is 3-year-old Louis Bello.



YOUNG PEOPLE'S COMPETITION

From 9 AM until after 5 the Grand Ballroom of the Hotel Edison in NYC was a beehive of eager activity. Occasion was the 3rd annual Pre-Teen and Teenagers Ballroom Competition of the NYC Chapter of Dance Masters of America. The day-long series of contests brought several hundred nicely dressed, well behaved youngsters, aged 5 through 15, from eleven studios in New York, New Jersey and Connecticut. Winners will participate in a competition at the DMA national convention in Philadelphia, against winners from similar events given by DMA's New England Chapter and Dance Masters of Michigan.

In each age group, contests were in two categories — School Figures (as previously agreed upon among teachers entering contestants) and Free Style. Judging presented problems, needless to say, because of the diversity

of the types of ballroom classes represented. Some children with more extensive training were tempted to "shine" with flourishes beyond the scope of the set figures. But, knowing that the DMA Competition Committee is hard at work to keep these events appropriately "unprofessional" and to keep them from developing into "little Harvest Moons," we say bravo! It is an activity deserving of full encouragement. Chairman Lois McDonald and her cohorts did a superb organizing job and presented the public with a delightful overall impression of attractive young dancers.

Teachers whose pupils participated were: Frances Lavery, Higganum, Conn.; Sis Anagnostis, Yonkers, NY; William Conway & Marilyn Becker, Irvington, NJ; Bill De Formato, Stamford, Conn.; Raymond De Felice, Stamford, Conn.; James Smith, Staten Island, NY; Herbert Walker, Sparta, NJ; Jaro York,

West End, NJ; Lucille Dubas, Long Beach, NY; Lois McDonald, Fair Haven, NJ; Lillian Norton, White Plains, NY.

Judges were: Ruth Feeley, Mary Perry, Joan Voorhees, Elso Heilich Kempe, Janet Mortimer, Gene Navarre, Patrick Mastrolia, Angelo Pellegrino, Harold Halliday, John Clancy, Carol Vogel, Alex Desandro, Joe Piro, Henry Renzi.

First place winners were:

4TH GRADE AND UNDER. School Figures — Foxtrot & Tango, Mary Ellen McCleary & Randy Anagnostis (Anagnostis); Cha Cha, Debbi Carelli & Bobby Freeman (Anagnostis); Waltz & Rumba, Faith Galasso & Joe Santagata (De Formato); Lindy, Christian De Luca & Paul Hickey (De Formato). Free Style — Foxtrot, Maureen Griffin & David O'Dell (Lavery); Waltz & Cha Cha, Galasso & Santagata (De Formato); Tango, Carelli & Freeman (Anagnostis); Lindy, Vicky Perrillo & Larry Gallachio (DeFelice).
5TH & 6TH GRADES. School Figures—Foxtrot (3-way tie), Maureen Meehan & Ronnie Vetti (De Formato), Linda Montanaro & Jimmy Hickey (De Formato), Madeline Messer & Phillip Anderson (Lavery); Waltz, Donna & John Mariano (De Formato); Cha Cha, Karen Pugliese & Fred Smithauser (De Formato); Rumba, Karen & Bruce Nilson (Smith); Tango, Patricia McKeon & James McKinnin (Smith); Free Style—Foxtrot, Pugliese & Smithauser (De Formato); Rumba, Meehan & Vitti (De Formato); Tango, John & Donna Mariano (De Formato); Cha Cha, Kathleen McKenna & Jay Lavery (Lavery); Waltz, Judy D'Andrea & Gusty Bruno (DeFelice); Lindy, JoAnn Di Vasto & William Delipooli (DeFelice).
7TH & 8TH GRADES. School Figures — Foxtrot, Kathy Petterson & Jack Anagnostis (Smith); Waltz, Melinda & John Wulfers (McDonald); Lindy, Jane Simpson & Tommy Vetterl (McDonald); Rumba, Judy Baron & Tom Meehan (De Formato); Tango, Shirley Freeman & Frank Diccico (Anagnostis); Cha Cha, Linda Dubas & Errol Gold (Dubas). Free Style — Foxtrot, Mary Ann Meehan & John Vitti (De Formato); Waltz, Petterson & Anagnostis (Smith); Lindy, Dubas & Gold (Dubas); Cha Cha, Linda Gilbert & Glenn Sohm (Smith); Rumba, Tanya Slavinsky & Tommy Alfano (DeFelice); Tango, Mary Ann Forlenza & Steven Wacler (Smith).
HIGH SCHOOL. School Figures — Foxtrot & Tango, Jeanne Philpise & Ronnie Jakubowski (De Formato); Waltz & Rumba, Judy Krupiel & Jack Ince (Smith); Lindy, Dulcy Irwin & Wayne McDaniel (McDonald); Cha Cha, Audrey Gale & George Carlson (Smith). Free Style — Foxtrot, Waltz, Cha Cha and Tango, Krupiel & Ince (Smith); Rumba, Philpise & Jakubowski (De Formato); Lindy, Lois Lombardi & William Hillner (Smith).





Cha Cha routine by Riedl students was floorshow highlight. L to R: Bob & Selice Lankasky; Jo & John Daugherty; Al & Rita Da Vito.

RIEDLS AT ROSELAND

Now a traditional big night at Roseland Dance City in NYC is the Contest and Ballroom Revue of Mel and Gloria Riedl's Dance School. A large turn-out greeted the 6th annual event on May 25, which featured a competition among Riedl students in Foxtrot, Rumba and Tango. The evening marked a spectacular "come-back" for Gloria Riedl, who had been on the ailing list for a short time because of a foot operation. She and her husband drew cheers for stylish demonstrations which included their specialty, Paso Doble.

Heartily applauded performances were also given by Artie Phillips & Jo Nobles and Angelo & Tess Pellegrino. Except for their size, we might have mistaken the junior pupils of Yonkers teacher Sis Anagnostis for some of the "sharper" Harvest Moon-ers around Roseland. Randy Anagnostis, aged 9, and Debby Carelli, 8, did an Adagio Waltz. Then Robert Freeman & Mary Ellen Cleary (also 9 and 8, respectively) did a Harvest Moon Foxtrot. All four encoired in a Cha Cha formation (the number of theirs we liked best), choreographed by Franc Peri.

Contest judges were Artie Phillips, John Lucchese, Frank Caesar, Don Byrnes, Franc Peri and Angelo Pellegrino.

First place in Tango went to Nick & Grace La Bianco; in Foxtrot to Jess & Anita Bitterbaum; and in Rumba to Sam Kuitens & Trina Zane who were also the All-Around winners.

TROTT-SAGER (Cont'd from page 6)

Pachanga-CHARANGA BY BERNIE SAGER

In any of the figures following, the dance is often characterized by the gentleman's flourishing a handkerchief, which he rotates in his hand in inward circles above the head.

Description for gentleman; lady does same with opposite foot. Challenge Position throughout.

I -- SINGLE CHARANGA SLIDES

Mus. Ct.

- Slide LF fwd, scraping floor — no wgt 1
- Slide LF bwd next to RF with wgt 2
- Reverse Cts. 1,2, beg with RF 3,4

Repeat Cts. 1 through 4 as often desired.

Variation: Foregoing figure may be done traveling fwd in LOD or in a complete circle by shortening the bwd slide. In circling, gentleman travels counter-clockwise, lady clockwise.

Will Ed Photo

II — DOUBLE CHARANGA SLIDES

- Slide LF fwd, scraping floor, no wgt. 1
- Slide LF bwd next to RF, no wgt. 2
- Slide LF fwd, no wgt. 3
- Slide LF bwd next to RF with wgt 4
- Reverse Cts. 1 through 4, beg with RF 1,2,3,4
- Repeat above 8 cts. as often as desired.

III — TRIPLE CHARANGA SLIDES

- Slide LF fwd, scraping floor, no wgt 1
- Slide LF bwd next to RF, no wgt 2
- Slide LF fwd, no wgt 3
- Slide LF bwd, no wgt 4
- Slide LF fwd, no wgt 5
- Slide LF bwd with wgt 6
- RF in place 7
- LF in place 8
- Reverse above 8 cts. beg with RF
- For better styling, use slightly circular motion on the slides,

IV — BUCK or CHUG

- Slide LF diag fwd, bending L knee &
- L heel bucks fwd to accent beat 1
- (At same time slide RF diag bwd slightly, toe close to floor, no wgt)
- Pull back LF, straightening L knee 2
- (At same time slide RF diag fwd slightly, no wgt — known as "Catch Step")
- Reverse above 2 Cts. beginning with RF
- Above may be repeated at will, diag fwd left, diag fwd right, or circling left or right

V — BUCK AND HOOK

- Buck LF fwd, hooking RF above back of L ankle, at same time bending L knee 1
- Pull back LF, straightening L knee 2
- retaining hook ("Catch Step")
- Repeat above 2 Cts. twice 3-6
- Bwd RF 7
- Close LF to RF 8
- Reverse above 8 Cts. beginning with RF

VI — CHARANGA SUSIE-Q

- LF cross in front of RF, turning L toe inward 1
- Pivot on L heel, turning L toe outward &
- Swd RF 2
- Repeat above 2 Cts. twice
- traveling rt & 3 thru & 6
- Buck LF fwd 7
- Catch LF bwd 8

VII — SCISSORS (1/2 meas.)

- Slide both feet, wgt on both 1
- Slide feet together 2

VIII — SCISSORS CROSS

- Slide both feet outward, wgt on both 1
- Slide feet inward, crossing RF foot of LF 2
- Slide both feet outward, wgt on both 3
- Slide feet inward, crossing RF in back of LF 4

IX — DOUBLE BUCK CATCH

- Slide both feet fwd, knees bent &
- Heels buck fwd to accent beat 1
- Catch both feet bwd, straightening knees 2
- Repeat above 2 cts. & 3,4
- Above may be done diag fwd, either left or right, or circling left or right. END



Australians Shirley Saunderson & Kevin Gibson scored a hit with audience in performance at Byrnes & Swanson Studio.

AUSTRALIANS IN NEW YORK

New Yorkers last month got several chances to see demonstrations by top Australian ballroom stars, who were visiting the USA enroute home from the World Championships in London. A contingent from Melbourne consisted of Kevin Gibson & Shirley Saunderson, who placed 4th in the Modern division in London. With them was Mickey Powell, Founder-Chairman of the Australian Dancing Society, who was 1960 Carl-Alan Award winner, and who is to be organizer of the World Championships to be held in 1962 in Australia. Gibson & Saunderson were seen in demonstrations at the Byrnes & Swanson Studios in Brooklyn.

From Sydney came Linda & Arthur Cornwell, who performed at the Fred Astaire Medal Ball, at the Alex Desandro Studio, and at Byrnes & Swanson. Accompanying them was Joe Loves, President of the Australian National Dance Assn., and well-known producer of ballroom TV shows "down under."

Both teams were warmly applauded by large audiences.

Speaking of World Champions, Bill & Bobbie Irvine, from South Africa, were also seen last month in demonstrations at the Desandro Studios. They placed 1st in the World in Berlin last year, and 2nd this year in London. More about them next month.

Charles Press Photos

Two Carl-Alan Award winners: Mickey Powell of Melbourne acknowledges welcome to USA by BRDM's Helen Wicks Reid.



when dancers
go dancing..



they come to

Tavern-on-the-Green

in romantic Central Park
at West 67th Street

Dance out-of-doors or indoors in air-conditioned comfort to the continuous dance music of Monchito's Latin Band (of "Take it Easy" fame) and Roger Stanley and his society orchestra (featuring Herbie Marks at the piano).

Cocktails
Pre-Show Dinner
Supper
Sunday Brunch



No cover charge • Free Parking.
Dancing in the Rose Room or Garden nightly
(except Mondays) 8 p.m. to 2 a.m.—Satur-
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FATHERS (Cont'd from page 13)

The actual demonstration was most impres-
sive, showing classwork at different age levels
in Foxtrot, Waltz, Tango, Rumba, Cha Cha
and Viennese Waltz, plus performances of a
number of "novelties" pictured on these pages.
Further program interest came with the in-
terspersing of adagio, ballet, modern jazz and
national numbers by the studio's Advanced
Group.

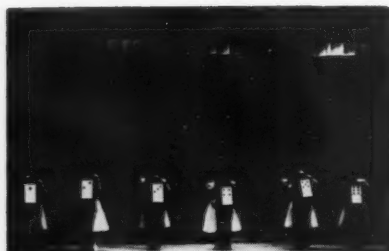
We were intrigued to see another piece of

"choreography." Three excellent accompanists
made deft and almost instantaneous shifts at
the piano, providing an added factor to make
the performance go quickly and smoothly. (This
is not always the case with amateur recitals!)

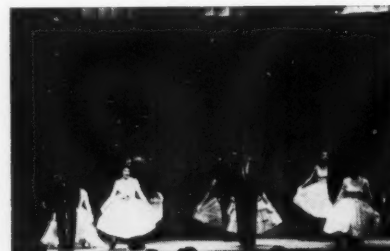
Eavesdropping after the final curtain, we
heard one member of the Fathers' Committee
remark to another, rather sadly, "Well, I guess
I won't be seeing you next time — we're
graduating this year!"

Cavalcade of Ballroom Dance Magazine Features

Reid students give performance test to
several novelties outlined in recent issues.



Here is opening figure of Bob Bagar's
invention, "The Domino."



The stately "Danse Francaise," our im-
port from schools in West Germany.



Students make with the lariats in a ver-
sion of American Bandstand's "Pony."



Fingers snap in "Les Jazz," creation of
Gus Giordano, to "Frere Jacques."



One of our Mixers of the Month, the
sprightly Paso Doble-type "Corrido."



An advanced group presented a lift-and-
wheel in an Exhibition Waltz.

SPOT NEWS

MIDWEST BALLROOM NOTES

The first of several gatherings of leaders
from dance studios, dance bands and ballrooms
in the Midwest area was recently called by
Andrew Karzas of Chicago's Aragon Ballroom
to discuss ways and means of working more
closely together. Look for some dramatic re-
sults soon. There are big doings at the Ara-
gon to celebrate the establishment's 35th an-

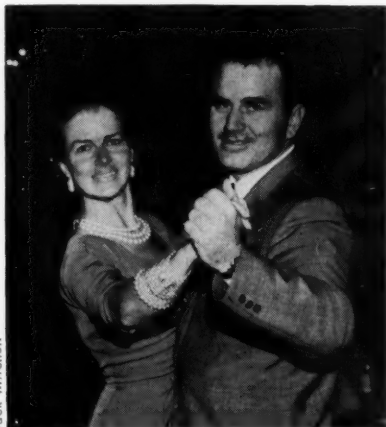
niversary.

Joe Cornell of the Cornell Dance Studio,
Detroit, reports that preferences in that terri-
tory run to Rock 'n' Roll for the young people,
and Cha Cha for adults. He teaches pre-teens,
teenagers and adults at his studio and in pri-
vate clubs and churches. Cornell and Florence
Young headed the committee for the 1st an-
nual Dance Masters of Michigan Young Peo-
ple's Competition in Foxtrot, Waltz, Rumba,
Jitterbug, Cha Cha and Tango, held June 10

in Detroit's Veteran's Memorial Hall. Winners are eligible to compete at the DMA Nat'l convention in Phila.

Ideal Dancing Studios in Chicago present an attractive, formally planned annual May Party, held this year May 6. Students elect a May Queen who is brought in by a procession of flower girls, to make a "picture highlight of the occasion . . . Eleanor Krigo, of Eleanor's Fine Arts Studios in Chicago combines folk dancing and square dancing and baton work with ballroom classes in her school and in Y's. She, too, confirms that it's slow Jive the young people like best, with the adults favoring Cha Cha. **LOUISE EGE**

TWO-WAY TALENT



Jack Mitchell

Ballroom operators who are also first-rate dancers: Pauline & Carl Braun, of the Commodore, Lowell, Mass.

Among the more than 500 persons to pass the Imperial Society Medal Tests, given in North America this spring by London's Alex Moore, were Carl L. Braun, Jr., operator of the Commodore Ballroom, Lowell, Mass., and his wife, Pauline. Both qualified as Bronze Medalists. For the past year they have been members of the classes in Int'l Style given at the Commodore once a month by Gunter Buchta of Halifax. Writes noted competition dancer Normand Martin (who, with his partner, Shirley Holt, passed Silver and Gold tests):

" . . . how many other ballroom operators in the nation can boast of such an achievement? As a past president of the Nat'l Ballroom Operators and as present consultant to the US Ballroom Council and your own *Ballroom Dance Magazine*, Carl has proven his interest in the profession from the roots up . . . Carl and Pauline should be lauded in playing the part of dancers as well as operators in order to know the feelings of their patrons that much better. As a dancer, Carl recognizes and demands good, danceable music from the orchestras he engages, and he is relentless in his efforts to give his patrons what they want —thus elevating the standards of dancing at the Commodore . . ."

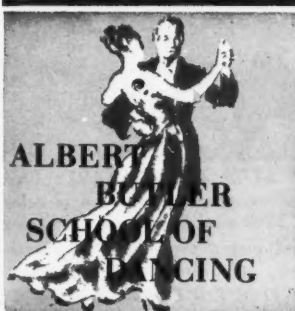
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of Berkeley, Calif., teacher Gladys Blank-
enship. Her dancers were joined by pu-
pils of Imogene Woodruff & Frances
Hatch Park. Guest performers were Bur-
nett & Betty Bolloten, Cliff & Lee Isaak,
and 5 couples from the Terspichoreans.

YORK PACHANGA (Cont'd from page 7)

- 2 LF counterclockwise half-circle coming up
behind RF
- 3 Shift wgt to LF (when in position behind
RF)
- 4 RF cross in front of LF
- 5 LF step to left side
- 6 RF clockwise half-circle coming behind LF
- 7 Shift wgt to RF (when in position behind
LF)

- 8 LF cross in front of RF

- 1 RF step to right side
- 2 Touch L toe fwd
- 3 LF close to RF
- 4 Touch R toe fwd
- 5 RF close to LF
- 6 Freeze
& Small jump fwd on ball of RF
- 7 Bring LF to RF
& Small jump fwd on ball of RF
- 8 Bring LF to RF
Repeat Right 8 and Left 8 of Basic in Closed
Position.

CLOSED BREAK

(Preceded by Right 8 and Left 8 of Basic.
Closed Position.)

- 1 RF in place, at same time give strong lead
into Fallaway Pos.
- 2 LF counterclockwise circle, giving body ¼
turn to left
- 3 Shift wgt to LF when in position behind
RF (Fallaway Pos.)
- 4 Touch R toe fwd (Fallaway Pos.)
- 5 RF bwd (Fallaway Pos.)
- 6 Touch L toe fwd (Fallaway Pos.)
- 7 LF fwd in Promenade Position
- 8 RF fwd in Promenade Position

- 1 LF to left side, at same time turning body
¼ turn to right, Closed Pos.
- 2 RF clockwise circle, turning body ¼ to
right. Gentleman's R hand releases lady's L
hand to go into Reverse Fallaway Pos.
- 3 Shift wgt to RF when in position behind
LF (Rev. Fallaway Pos.)
- 4 Touch L toe fwd (Rev. Fallaway Pos.)
- 5 LF bwd (Rev. Fallaway Pos.)
- 6 Touch R toe fwd (Rev. Fallaway Pos.)
- 7 RF fwd in Conversation Pos.
- 8 LF fwd in Conversation Pos.

Note: May be followed by Basic by turning
into Closed Pos. on 1st step (RF) or, prefer-
ably, by The Sixteen.

THE SIXTEEN

Preceded by Closed Break. On 1st step gentle-
man's L hand releases lady's R hand. Partners
remain facing each other.

- 1 RF in place
- 2 Touch L toe fwd

- 3 LF bwd
- 4 Touch R toe fwd
- 5 RF bwd
- 6 Touch L toe fwd
- 7 LF bwd
- 8 RF close to LF
- 1 LF in place
- 2 Touch R toe fwd
- 3 RF bwd, short step (R toe no farther back than instep of LF)
- 4 Touch L toe fwd
- 5 LF bwd, short step (L toe no farther back than instep of RF)
- 6 Touch R toe fwd
- 7 RF bwd, short step (R toe no farther back than instep of LF)
- 8 LF close to RF

On 1st 8 cts. partners separate gradually: on 2nd 8 cts. both progress gradually fwd to recover Closed Position for next figure.

Repeat Right 8 and Left 8 Basics.

PROMENADE TWIST

Preceded by Right 8 Basic, Closed Position.

- 1 LF to lt side in Promenade Pos. (give opening lead)
- 2 RF fwd in Promenade Pos.
- 3 LF close to RF, turn partner to Closed Pos. and twist to rt, bending knees
- 4 Feet remaining in place, twist to lt, bending knees
- 5 Feet remaining in place, straighten knees
- 6 Freeze
- & Small jump swd lt on ball of LF
- 7 Close RF to LF (both feet flat)
- & Small jump swd lt on ball of LF
- 8 Close RF to LF (both feet flat)

Followed by Left 8 Basic, beginning LF

REVERSE PROMENADE TWIST

Preceded by Right 8 and Left 8 Basics; if done in combination with Promenade Twist, one may start with 1st step immediately after finishing 2nd half of Basic — the Left 8.

- 1 RF to rt side in Reverse-Promenade Pos. (give opening lead)
- 2 LF fwd in Reverse Promenade Pos.
- 3 RF close to LF, turn partner to Closed Pos. and twist to left, bending knees
- 4 Feet remaining in place, twist to right, bending knees
- 5 Feet remaining in place, straighten knees
- 6 Freeze
- & Small jump swd rt on ball of RF
- 7 Close LF to RF (both feet flat)
- & Small jump swd rt on ball of RF
- 8 Close LF to RF (both feet flat)

Followed by Right 8 and Left 8 Basic, or any variation starting with RF, such as Closed Break, etc.

PACHANGA ALMALGAMATION

Right 8 Basic, Left 8 Basic

Open Break

Right 8 Basic, Left 8 Basic

Closed Break

The Sixteen

Right 8 Basic

Promenade Twist

Left 8 Basic

Reverse Promenade Twist

END



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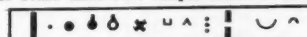
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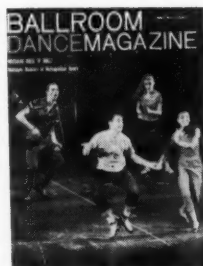
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LIMITED 1 CENTS

DANCERS, ENDURING MAD TORTURE, GOING MAD LURED BY SOCIETY GOLD

TEN DAYS OF DANCING WITHOUT SLEEP!

Page One headlines about the marathon from Bernarr MacFadden's lurid tabloid, the Evening Graphic. Note Good Old Days price of two cents.

MARATHON (Cont'd from page 9)

and title of "World Champion Endurance Dancing Couple."

The title and anticipated publicity could draw \$1,000 to \$1,500 a week as a vaudeville attraction. (Multiply a few times for an equivalent figure as of today.)

Promoters of the Derby were Milton D. Crandall and Tex Rickard. Floor manager was Harry Moss, editor and publisher of *Dance Review* which he sold to Bernarr MacFadden, who established *Dance Lovers Magazine*, of which *Dance Magazine* is successor. Moss later was a top man with M.C.A.

Hope of remuneration for some of the trainers, experienced in handling pugilists, depended on the possibility of their couples finishing "in the money"; and, fearing difficulty in awakening them after a rest period, placed emphasis on rub-downs and stimulants. Naturally, these were among the couples eliminated early.

It was common to see one dancer or the other holding smelling salts to a partner's nostrils when he or she began to appear drowsy while shuffling about the contest floor. Japanese salts, fumes of which could be detected six feet away, were employed by some who got no reaction from ordinary salts.

Olga and I agreed that our food should be mainly raw fruits and vegetables, boiled chicken, fruit juices and milk; no stimulants — not even coffee — and no smoking. On about the eighteenth day I mentioned, "How I'd love to have a taste of coffee." She said "O.K." It surely did taste good!

Assuming the contest could last seven or eight days, in order to beat the current record, we figured we would need a week at a rest farm to recuperate afterward.

From the start of the contest we planned to use rest periods for complete relaxation — sleep, if possible — except once a day for a shower during separate rest periods so that one would be waiting on the contest floor for the other at end of rest period. We would

eat at six hour intervals. This schedule, in the form of a time table, was pinned to our rest tent for the guidance of our trainers — that is, after we were assigned a tent.

Flags of many nations were included in the decorations. Coats of arms adorned some of the red-and-white striped canvas tents, two army-style cots in each, around the arena floor.

Our team number was 83. Couples registering earlier had lower numbers and were assigned to tents on the arena floor. During the first few days our cots were jammed in among many others in dressing rooms and corridors. It was a pandemonium of chattering contestants, their relatives and trainers, clothing and luggage. To call it elbow room would be exaggerating. Most of us took it good-naturedly. But, who could rest? It was a relief to return to the contest floor; at best, during these early rest periods it meant getting off one's feet until the siren sounded; then a scurrying to return to the floor in time.

During pre-Harvest Moon Ball years, public ballrooms were more numerous than now; some were open for afternoon tea dances as well as seven evenings a week. Frequent competitions developed some excellent dancers. Many of the recognized better ballroom dancers from the metropolitan area were among entries in the Dance Derby, along with professional dance teams, physical culturists, and a dozen survivors of C. C. Pyle's "Bunion Derby" — Los Angeles-to-New York road race. Many couples were sponsored by operators of ballrooms, night clubs, and other enterprises.

Olga and I planned to keep going at an easy pace throughout the contest, and not participate in special contests for cash prizes donated by sponsors and celebrities, in order to conserve energy. Our interest at this time was mainly in the endurance title and prize.

During the first night we noted some experienced marathoners using a ridiculously short, slow shuffling step — disregarding the music, just barely moving. It had been announced that contestants were not obliged to



Looking in fine fettle, Jimmy and Olga, 2 days after the close of the grueling contest, posed for this picture, taken to publicize a vaudeville engagement.

keep time with the music as long as they maintained dance position and kept moving. As time went on "dancing position" was interpreted variously! We tried the "pro's" style. After three hours every bone and muscle ached! "How do you feel?" I asked Olga.

She replied, "I never felt this worn out after hours and hours of real dancing!" Perhaps we had been trying too hard to take it easy. "Let's really dance and enjoy it, next good number the orchestra plays," I suggested, "just to limber up." *Ramona* was the tune and we enjoyed some open figures in a waltz tango. Then, as we danced toward our quarters for some refreshment, our trainer asked, "Did you hear the announcement? 'Winner of exhibition waltz contest, Couple 83!'" Announcements over the P.A. system were so frequent we had not noted the special contest.

From then on we did compete in special contests, except when we knew the judges were to be sponsors of certain couples. Our stiffness was relieved greatly by the dance number we did that first night. *Ramona* became our theme song, and we earned \$1,300 in special contest prizes and exhibition donations. When a Texas Tommy contest was announced, no other couple entered so we did an exhibition and received an ovation along with the prize. After a few days we had no competition from the remaining couples, so fans would send in to the announcer donations for us to do an exhibition. The smallest donation was a five dollar bill, and offerings went as high as fifty dollars.



Marvin Richmond

An up-to-date photo of Jimmy Scott, with Joan Chapman. In 1957, as New England area winners in Foxtrot, they entered the NBOA contest at NYC's Arcadia Ballroom. They now head the Scott-Chapman School of Dancing, Worcester, Mass.

During early morning hours I began training Olga to sleep while on her feet and moving. In order to do this without losing balance it was necessary for me to keep moving backward. By the second day she was able to obtain some sleep like this in addition to sleep during rest periods. During the third week nurses from Polyclinic Hospital, which was across the street from the Garden, remarked that she looked as fresh as on opening night.

"Why not?" she replied, "I'm getting more sleep now than I'm accustomed to." After the first few days we both acquired a habit of falling asleep in seconds after reaching our cots.

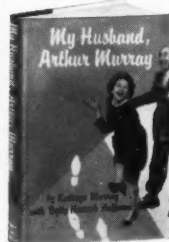
Music and entertainment were continuous. In addition to the usual matinee and evening orchestras, dance bands and entertainers from ballrooms and night clubs came to the Garden after their regular night's work to entertain. Other times amplified music echoed throughout the arena — and that sometimes was maddening!

I remember one evening particularly. At about ten p.m. — my usual hour for coming alive — I opened my eyes and was faced with a member of the cast of *Manhattan Mary*, who asked, "How did you like the show we put on for you, Jimmy?" "What show?" I replied. Then Olga informed me that I had been sleep-dancing, for more than an hour, while members of the cast performed in my honor. Trainers had escorted me carefully to

(Over)

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Texas Guinan, the great "Hello Sucker" speakeasy hostess of Prohibition days, visits Jimmy and Olga at the Garden. They turned down her offer of \$500 a week to perform at her club, if they would withdraw from the marathon.

MARATHON (Cont'd from page 21)

my cot and back again to the floor without waking me. "You mean my legs didn't buckle?" "No, I just held one hand, walking backward, and you followed along."

During a monotonous period — even with amplified music bouncing from the walls — sensing a relaxing in my leading, Olga would assume the lead. On coming out of a mobile nap, when I would object to her trying to lead, she would tell me I had been asleep for a half-hour or more. I began to realize it was true. Subsequent marathon experience and observation convinced me that some persons can sleep while on their feet — like horses. During a later marathon, while solo-ing, I was able to keep moving counter-clockwise while asleep.

Day by day our confidence increased as we became accustomed to the routine. We saw couples dropping out, while we were feeling no extraordinary discomfort — except that, now and then, one would feel as though the skin had worn off one's feet — and how they did burn! That feeling would come and go. Some contestants had to cut their shoes and use raw beefsteak under their feet. Our wearing of cashmere socks probably helped us to avoid the need of cutting shoes. Our preparation and planning seemed to be proving good.

During the first two days thirty-five couples were eliminated, thirty-three more during the third day. Then we were assigned a tent and our routine ran more smoothly. We had our own refrigerator, and our staff of paid and volunteer trainers were doing an efficient job.

During rest periods they would change our socks and shoes while we slept, and gently massage toes and feet. Toes would become numb — mine continued to feel numb for quite a time after the contest ended.

By the fifth day only twenty-nine couples remained. The trans-continental runners did not seem able to take it as well as the pale-faced indoor athletes; only two of them, Gunnar Neilson — who had defeated Paavo Nurmi — and Bill "Short Cut" Bush (Bill was given the nickname because he took a short cut over a mountain during the "Bunion Derby") were among the final nine couples.

There were hours during the twenty-four when a combination of drowsiness and monotonous amplified music caused some contestants to have hallucinations: They would imagine they were in some locale other than The Garden, hold conversations with non-present persons, pick imaginary flowers, forget to identify the person nearest them as their dance partner, imagine enemies were out to do them harm, etc. Other contestants, who had been through like experiences, would get a good-natured kick out of encouraging the temporarily "goofy" ones to continue in that state. When one would come out of it usually they would feel somewhat relaxed, as after a nap. Some partners, becoming panicky, would try to shake their partner out of it, resulting in team discord and eventual elimination.

Not only contestants went "goofy": Trainers, reporters, Broadwayites, sportsmen, men-about-town, could be observed on the arena side-lines swaying or shuffling in rhythm with the contestants and amplified music — it got them all if they hung around long enough.

One time I had an idea that I was at a block party, and urged Olga to come with me to the end of the street where more was going on.

Another time Olga started to pull me counter to the way I was leading her. "Where are you going?" I asked. She replied, "To the waiting room."

"What for?" to humor her.

"To wait for the train."

"What train?"

"The train for Long Island . . ." and then she came out of it and I felt greatly relieved. Luckily, we were spared some of the nightmares other contestants experienced as a result of dodging natural sleep.

The Garden was a Mecca for musicians, waiters, entertainers, hostesses, and night-lifers, after their night's work ended. One club hostess would have her maid bring change of clothing in the morning and again at night.

June 23, 1928, N.Y. Times column head and lead paragraphs:

"DANCERS' STAMINA AMAZES DOCTORS"

"The endurance dance contest at Madison Square Garden took on the aspect of a medical clinic yesterday when a committee from the New York Health Department and a group of interested medical men examined the thirteen couples still shuffling toward the \$5,000.



prize on the thirteenth day of the contest. The doctors retired marveling.

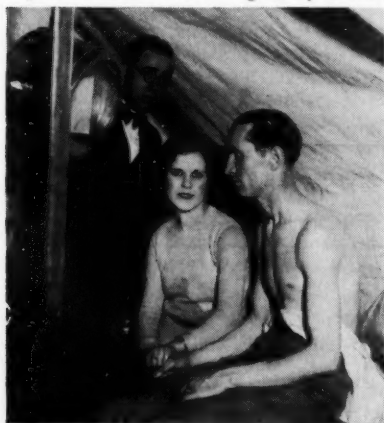
"According to one physician, who asked to be anonymous, the derbyists are in excellent condition, their pulse beat is normal during most hours of the day, and it is probable that at least four couples can endure another hundred hours.

"That is, of course, if they escape insanity," he added. "This music may get them," he said, nodding toward a loud speaker mechanism which broadcasts a never varying collection of dance records, 'but otherwise they should last through.'"

During the first week I lost about five pounds, but regained my normal weight before the end of the contest. Doctors from the N. Y. Health Department told me, later, that they were especially interested in my case because their examination on the thirteenth day had indicated my physical condition to be better than was indicated on record of the opening day examination. This could have been due to our diet, non-use of stimulants, non-smoking, and natural sleep — though in short naps. The Health Department doctors say they would appreciate it if I would visit the Department for thorough examinations by a group of doctors. I did submit to the examinations, and they found no serious results from the contest. They would keep my records on file, and invited me to come in twice a year for a couple of years. I did that, and they found no delayed-action ill results.

During the years 1928 through 1936, my experience with dance marathons and walkathons, as contestant, emcee, publicist, manager, a total of more than 24,000 hours, has convinced me that anyone prone to be physically or mentally injured by participation in such a contest would most likely drop out before any serious illness developed. Promoters generally took precautions against the risk of liability on that score.

An *Evening Graphic* reporter interviewed Olga and me, while moving around the arena floor. Our ideas on rest and diet were incorporated in an editorial signed by Bernarr



During a rest period Jimmy gets a sun-lamp treatment in the medical tent.

RULES

All of the entrants competing, have been pronounced physically fit by the Official Medical Board, who will be in attendance at all times throughout the contest.

Teams may be backed by a City, Chamber of Commerce, Ballroom or business enterprise.

Changes of wearing apparel will be allowed during the rest periods only. Contestants who do not keep fully dressed in accordance with the regulation are subject to disqualification.

No change of partners will be permitted. When one member of a team withdraws, the entry is withdrawn.

Rules and Regulations will be strictly enforced by the Referee.

Expert masseurs, masseuses, hairdressers, tonsorial artists, manicurists, chiropodists and other attendants for the comfort of the dancers will be in attendance at all times.

Contestants are required to dance one hour and rest fifteen minutes making a total of 60 minutes dancing and 15 minutes rest.

The rest period must be taken simultaneously by all dancers desiring to take advantage of the rest period, but teams are permitted to dance on without taking the rest if they so desire; but if the entrants do not take the rest period this does not permit them to add the elapsed time to their next rest period.

Waits, fox-trot two-step and smile five-minute sprints for cash prizes will be staged throughout the contest. Entrants, however, are not compelled to enter these sprints unless they so wish.

The rules do not require entrants to be dancing, as long as they are in dance position and moving.

Should partners separate while on the floor, the Floor Manager is instructed to give them a ten-minute warning. Failure to then be in position to continue will result in the team being eliminated.

MacFadden. George A. Dorsey, author of *Why We Behave Like Human Beings*, doing research for his *Cosmopolitan Magazine* article, "Sleep," also interviewed us while in motion.

From the fifteenth day nine couples remained. Texas Guinan offered Olga and me five hundred dollars to retire from the contest and sign a two-year contract at \$250 per week. We declined then, and again next day when she repeated her offer. A Broadway wit remarked, "A hundred lay-off actors just fainted!"

By this time, our routine still going smoothly, daily handing to Harold Diblee, Garden manager, 5's, 10's, and 20's to be changed into hundred dollar bills, we felt that no other couple would outlast us. Larger crowds were jamming the Garden.

Health Commissioner Harris previously had stated there was no law to prevent persons from being foolish; but a news report that a former contestant was dying in a Pennsylvania hospital — later reported due to a condition existent prior to his entry — added to other pressures; and he issued an order to discontinue the contest.

Crandall obtained an injunction and the dance went on. The nineteenth night marks the speediest organization of a union in history.

The audience was a beehive of rumors as a rest period stretched out to about forty-five minutes, during which time trainers negotiated an agreement with the promoters for a payment of \$400 per day salary to each remaining couple. We were paid for that one day. The injunction was over ruled. Saturday morning it was announced there would be no disqualifications unless a couple dropped out. The contest would terminate that Saturday night, and all couples remaining then on (Over)

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MARATHON (Cont'd from page 23)

the floor would be champions; the \$5,000 prize would be divided equally along with sixty percent of gate receipts at the presentation ball at Arcadia Ballroom the following Monday night.

My disappointment at the announcement of this kind of an ending was not lessened when Dr. Clauss, of the Garden staff, informed us that Olga and I were strongest couple — either the boy or girl of the other couples was about ready to drop out.

The final minute of the Derby was like a New Year's Eve. Fans carried contestants on shoulders, wild cheers and applause, news cameras flashing — but probably most of the contestants were glad it was over.

Dinner jacket and shoes removed, I was stretched out on my cot when a publicity man looked in the tent and asked, "How do you and Olga feel, Jimmy; would you like to go to the Charm Club for a few minutes?" Feeling we needed recreation more than physical rest, I called to the next tent. "What do you say, Olga?" She replied "O.K." So we went to the Charm Club, the Silver Slipper, and Texas Guinan's Salon Royale; as we entered each spot the orchestra would segue into *Ramona* and we would have to do an exhibition. We dined and wine and the Salon remained open hours after the usual closing time. Texas said she wanted to give a special party for us, and we could invite as many guests as we liked, everything was on her. It was quite a party.

A scheduled appearance with the *Greenwich Village Follies* at the Winter Garden was cancelled due to possible conflict with a guest appearance of Sir Hubert Wilkins, Polar explorer. The Tuesday after the finish of the Derby we opened at Fox's Academy of Music. Then followed appearances of the nine couples at various theaters in eastern cities.

The nine couples who established the first official world record for endurance dancing, 482 hours, which still stands for the rules under which that contest was conducted, were: Tommy Nolan & Anna King, Eddie Leonard & Marianne Jacque, Gunnar Neilson & Hannah Karpman, Bill "Short Cut" Bush & Mary Promitis, Jimmy Priore & Florence Carlough, Dominick Laperte & Charlotte Kush, Dorothy Brennon & Alfred Ippaliti, James Scott & Olga Christensen, Dave Auerbach & Vera Campbell.

One newspaper man, who had not caught up on his sleep, cracked, "The dance is ended but the malady lingers on!" **END**

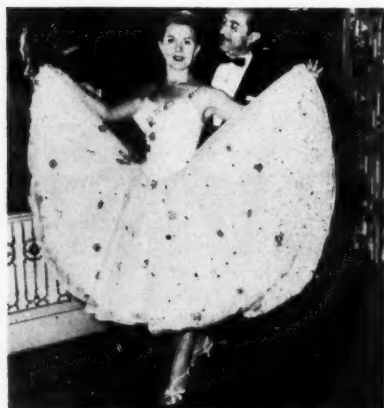
SPOT NEWS

Can you picture Pres. Kennedy giving a medal to Lawrence Welk or Arthur Murray "for services to ballroom dancing"? In Great Britain that sort of thing happens. On the Queen's Birthday Honors List was Victor Silvester, who was given the Order of the British Empire. He is a noted bandleader, head of a ballroom chain school, producer of a ballroom

TV show, and Pres. of the Imperial Society of Teachers of Dancing.

On their 2nd tour of the USA, Moscow's Moiseyev Dancers had some Yankee currency to spend. Martin Kamin of the Kamin Dance Bookshop in NYC reports that a group descended on his establishment to stock up on —believe it or not—books dealing with American-style ballroom dancing.

Lawrence Welk and his Champagne Music Makers were scheduled to return to Hollywood for their June 17 & 24 TV shows. Then they take a 3½-week holiday before opening July 21 & 22 at the Hollywood Palladium Ballroom, which has signed Welk to a lifetime contract. Their tour dates included, Minneapolis, Milwaukee, Columbus, Toronto, Boston, Washington, Cincinnati, Toledo and Cleveland. Their June 10 TV show originated in NYC (where your editors had a most agreeable conference with the dancing maestro).



"SEE-DO" CHA CHA & RUMBA-ISTS:
Helen & Nino Settineri are performer-instructors in Cha Cha and Rumba in a new series of teacher courses in motion pictures and recordings issued by See-Do Prods., whose remarkable hand-held movie projector was described in our Feb. issue. Also recently released is a teachers' Argentine Tango course featuring Robert Luis.

ASTAIRE INTERNATIONAL

Chester E. Casanave, Executive Vice-President of the Fred Astaire organization ended his global tour in London where he negotiated with British musical star Anna Neagle to establish a jointly operated chain of twenty Fred Astaire dance studios. The first of these is set to open in London's West End, followed by openings in the Birmingham or Manchester area, Scotland, and Wales. Miss Neagle, currently appearing in *Nothing is For Free*, plans to continue her theatrical career.

Meanwhile, back in the States, the Astaire Dance Studios will hold two 1961 National Dance Seminars for their teachers. The Western Division Seminar will be held from June 19 to June 24 at the studio in Santa Monica, and the Eastern Seminar at the Hotel Edison, NYC, July 17 to 22.

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One of the most delightful dances of yesterday is the very stylish Maxixe (pronounced Mah-SHEESH), which was a specialty of Vernon and Irene Castle. It revives very nicely and fits in well with the current vogue for Latin American dances. You can get instruction notes and an authentic recording of the lilting rhythm from a NYC teacher who studied the Maxixe with Vernon Castle himself. She is Florence Colebrook, and you can write her at 57 West 58, New York 19, N. Y.

WILLIAM COMO

CHA CHA AND MERENGUE

Recently arrived on our desk is one of the handiest "gadgets" we've seen in a long time. It has a name — *Easy Cues for Cha Cha and Merengue* by Helen and Mel Day of Boise, Idaho. This twenty-page oblong pamphlet is packed with dance ideas but light in weight and easily fits in a gentleman's breast pocket or a lady's handbag.

This booklet is well organized with a clear table of contents at the beginning so that the variations listed are easy to find. It contains 45 named and numbered Cha Cha figures and, in a special section, 10 "Cha Cha Cha Challenge Steps." You will find also 35 Merengue figures. The musical counts are clear. Both the "Down Beat" and "Off-Beat" methods are given in the description of the Cha Cha basic figures.

You will find listed figures with such enticing names as: *The Butterfly*, *The Sweetheart*, *Love Seat to Escort*, *Full Moon*, *Round the World*, *(Turkish Towel)*, *The Stairs*, *Flirtation Half Time*.

Easy Cues should be most useful to dancers as well as teachers who are striving to add variety to their dancing and teaching. The price is \$2.00. Copies may be obtained by writing the MEL DAY DANCE STUDIOS, 3640 State Street, Boise, Idaho. H.W.R.

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MUSIC BY THE GEORGE POOLE ORCHESTRA		
JEALOUS	Fox Trot	Slow
OBJECT OF MY AFFECTIONS	Fox Trot	Slow
WHAT'LL I DO?	Waltz	Slow
FASCINATION	Waltz	Slow
GREEN EYES	Rhumba	Slow
OYE NEGRA	Samba	Slow
SHADOW WALTZ	Waltz	Med. Slow
YOU TELL ME YOUR DREAM	Waltz	Medium
GREEN DOOR	Fox Trot	Med. Fast
JA-DA	Fox Trot	Med. Fast
ADIOS MUCHACHOS	Tango	Med. Slow
PIEL CONELA	Rhumba-Bolero	Slow

ALBUM No. 2 (3-02)		
MUSIC BY THE GEORGE POOLE ORCHESTRA		
APRIL IN PORTUGAL	Fox Trot	Medium
SINGIN' THE BLUES	Swing	Medium
WE'RE DANCING ARM IN ARM	Waltz	Slow
'TIL WE MEET AGAIN	Waltz	Slow
LA CUMPARSITA	Tango	Med. Slow
LINDA MUJER	Rhumba	Med. Fast
I'LL SEE YOU AGAIN	Waltz	Slow
OH, WHAT A BEAUTIFUL MORNING	Waltz	Med. Fast
JOHNSON RAG	Swing	Med. Fast
JUST ONE OF THOSE THINGS	Fox Trot	Fast
MI RIVAL	Cha Cha	Medium
TICO-TICO	Samba	Medium

ALBUM No. 3 (3-03)		
MUSIC BY THE GEORGE POOLE ORCHESTRA		
CECELIA	Cha Cha	Medium
ALL I DO	Cha Cha	Medium
UN POQUITO DE TU AMOR	Mambo	Med. Slow
PIEL CONELA	Rhumba	Slow
YOU JUST WANT TO CHA-CHA	Cha Cha	Medium
THIRD MAN THEME	Cha Cha	Medium
QUIZAS, QUIZAS, QUIZAS	Rhumba	Medium
ANYTHING CAN HAPPEN MAMBO	Mambo	Med. Slow
COCKTAILS FOR TWO	Cha Cha	Medium
MI RIVAL	Cha Cha	Medium
BRAZIL	Samba	Medium
OYE NEGRA	Samba	Slow

ALBUM No. 4 (3-04)		
MUSIC BY THE BONNIE LEE BAND		
LOUISE/CECELIA/SIOUX CITY SUE (Medley)	Fox Trot	Medium
I LOVE MY BABY	Fox Trot	Medium
MAKIN' WHOOPEE	Cha Cha	Medium
BACK HOME IN INDIANA	Fox Trot	Med. Fast
WOODCHOPPER'S BALL	Swing	Medium
CLARINET POLKA	Polka	Slow
WABASH BLUES	Fox Trot	Med. Fast
AVALON/I FOUND A MILLION DOLLAR BABY/ SAN (Medley)	Fox Trot	Med. Fast
MEXICALI ROSE/DIANA/THREE O'CLOCK IN THE MORNING (Medley)	Waltz	Slow
ST. LOUIS BLUES	Fox Trot	Med. Fast
CHINA BOY	Fox Trot	Fast
NIGHTS OF GLADNESS	Waltz	Med. Fast

ALBUM No. 5 (3-05)		
MUSIC BY THE MEMO BERNABEI BAND		
MEAN TO ME	Fox Trot	Slow
WITH MY EYES WIDE OPEN	Fox Trot	Slow
MY BABY JUST CARES FOR ME	Fox Trot	Medium
PEG O' MY HEART	Fox Trot	Slow
OUT OF NOWHERE	Fox Trot	Slow
AT SUNDOWN	Swing	Medium
MY MAN CHA CHA	Cha Cha	Slow
MAGIC IS THE MOONLIGHT	Rhumba/Bolero	Medium
JEALOUSY	Tango	Medium
CACHITA	Samba	Med. Fast
'TIL TOMORROW	Waltz	Slow
THE TERRY THEME	Waltz	Slow

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Since many dancers and teachers like the economy and convenience of Long Playing Albums, we are listing here a selection of five Albums that offer a wide choice of orchestras, rhythms and tempos. If your favorite record dealer or dance supply house do not have these records, we will be glad to ship your order direct from the factory.

Retail price to Dancers, \$4.95 for each Album
SPECIAL PRICES TO STUDIOS AND TEACHERS ONLY

1-3 Albums, \$4.45 each

4-10 Albums, \$3.95 each

11 or more Albums, \$3.45 each

Add 2% of total order for shipping charges, minimum of 25¢
California residents please add 4% sales tax



JUST FOR DANCING

Windsor Records



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